

GYMNASTIC
NOMENCLATURE

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Gymnastic Nomenclature

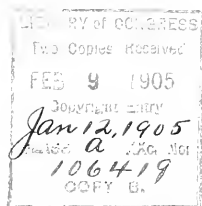
OF THE

Young Men's Christian Associations of North America

Third Edition

Revised and Edited by the Nomenclature Committee of the Physical
Directors' Society of the Young Men's Christian Association

New York
The International Committee of
Young Men's Christian Associations
3 West Twenty-Ninth Street



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Note to First Edition

The following terms and definitions are substantially as recommended by the Conference of Physical Directors in 1892 and 1893. Some additions, a few changes recommended by the Conference of 1894, and some necessary corrections have been made by Geo. W. Ehler.

The Committee would urge upon every physical director the necessity of the general use of this system of nomenclature in all local work as an indispensable means toward the unifying of the physical work of the Associations.

Note to Second Edition

The Physical Directors' Conferences of the East and West revised this nomenclature and the Governing Committee has incorporated all suggestions which were adopted by both Conferences.

Note to Third Edition

The Physical Directors' Society of the Young Men's Christian Associations of North America, during its session at Lakewood Conference in 1903, appointed the following committee to revise the gymnastic nomenclature: HENRY F. KALLENBERG, M. D., Chairman, Chicago; WILLIAM E. DAY, Dayton, Ohio; GEORGE H. MARTIN, New Haven, Conn.

The committee has considered in its work the previous nomenclature, the results of the study of the individual members of the committee, the work of the committee appointed by the Thousand Island Park Conference of 1900, suggestions from prominent physical directors, and the graduating theses on gymnastic nomenclature by W. E. DAY

and R. F. SEYMOUR, graduates, respectively, of the Chicago and Springfield Training Schools.

It has been deemed unnecessary as well as impossible to put in print every possible movement, but the committee has endeavored to incorporate fundamental principles which should form a basis and guide for the naming of most of the movements not covered by the text of *Gymnastic Nomenclature*.

This scheme, as presented at the St. Louis Conference of the Physical Directors' Society, was unanimously adopted as the official nomenclature and is recommended to all associations for adoption.

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Gymnastic Nomenclature

CALISTHENICS

I. GENERAL TERMS

1. CALISTHENICS comprise all exercises with movable hand apparatus and all exercise without apparatus, that is, exercises in which the individual is the fixed point about which the apparatus moves or the movement is made.
2. CLASS EVOLUTIONS comprise all kinds of marching and running in class.
3. THE BODY is divided for convenience as follows:
 - (1) *Trunk.*
 - (2) *Head.*
 - (3) *Upper limbs:*
 - a. *Arm* (shoulder to elbow).
 - b. *Forearm* (elbow to wrist).
 - c. *Hand* (wrist to fingers).
 - d. *Fingers.*
 - (4) *Lower limbs:*
 - a. *Thigh* (hip to knee).
 - b. *Leg* (knee to ankle).
 - c. *Foot.*

4. **AXES.** The three axes considered are (see figures 1 and 2) :

- (1) The *Vertical Axis* corresponds to the spinal column, in whatever position.
- (2) The *Horizontal Axis* corresponds with or is parallel to a line drawn through the shoulders at right angles to the vertical axis.
- (3) The *Antero-Posterior Axis* corresponds with or is parallel to a line drawn from front to back at right angles to the vertical and horizontal axes.

5. **PLANES.** The three planes considered are (see figures 1 and 2) :

- (1) The *Lateral Plane* containing the vertical and horizontal axes.
- (2) The *Antero-Posterior Plane* containing the vertical and antero-posterior axes.
- (3) The *Horizontal Plane* containing the antero-posterior and the horizontal axes.

6. **GENERAL MOVEMENTS.**

- (1) *Abduction.* A movement of any member away from the median line of the antero-posterior plane; or, in case of the fingers, away from the median line of the hand.
- (2) *Adduction.* A movement of any member toward or across the median line of the antero-posterior plane.
- (3) *Circumduction.* A movement of the trunk or any extremity in which the part farthest from the center of motion describes a circle, the member itself, up to the center of motion, describing a cone. The term *cir-*

cle is used interchangeably with *circumduction* in movements of the limbs.

- (4) *Flexion*. The term *flexion* is applied only to the extremities and in gymnastic use means the moving of a whole or part of an extremity, except the head, in the direction in which it can be most closely approximated.
 - a. *Full*. The member is flexed to its fullest extent.
 - b. *Half*. The member is flexed 90° approximately, depending upon the part involved.
- (5) *Bend*. The term *bend* is used instead of flexion for movements of the trunk upon the lower limbs and of the head upon the trunk.
- (6) *Rotation*. Rotation is the turning of the trunk or any of the extremities upon its long axis. (Syn.—*tortion*, *twisting*.)
- (7) *Extension*. The reverse of *flexion*.

II. DIRECTIONS

- 1. CIRCLES. The direction for all circles whether of the trunk or extremities is determined by the axis about and the plane in which the movement is executed in relation to the position of the individual to a clock placed:
 - (1) On the floor and facing upward. In this case circles in the direction of the motion of the clock hands are *right*. *Left* circles are in the opposite direction.

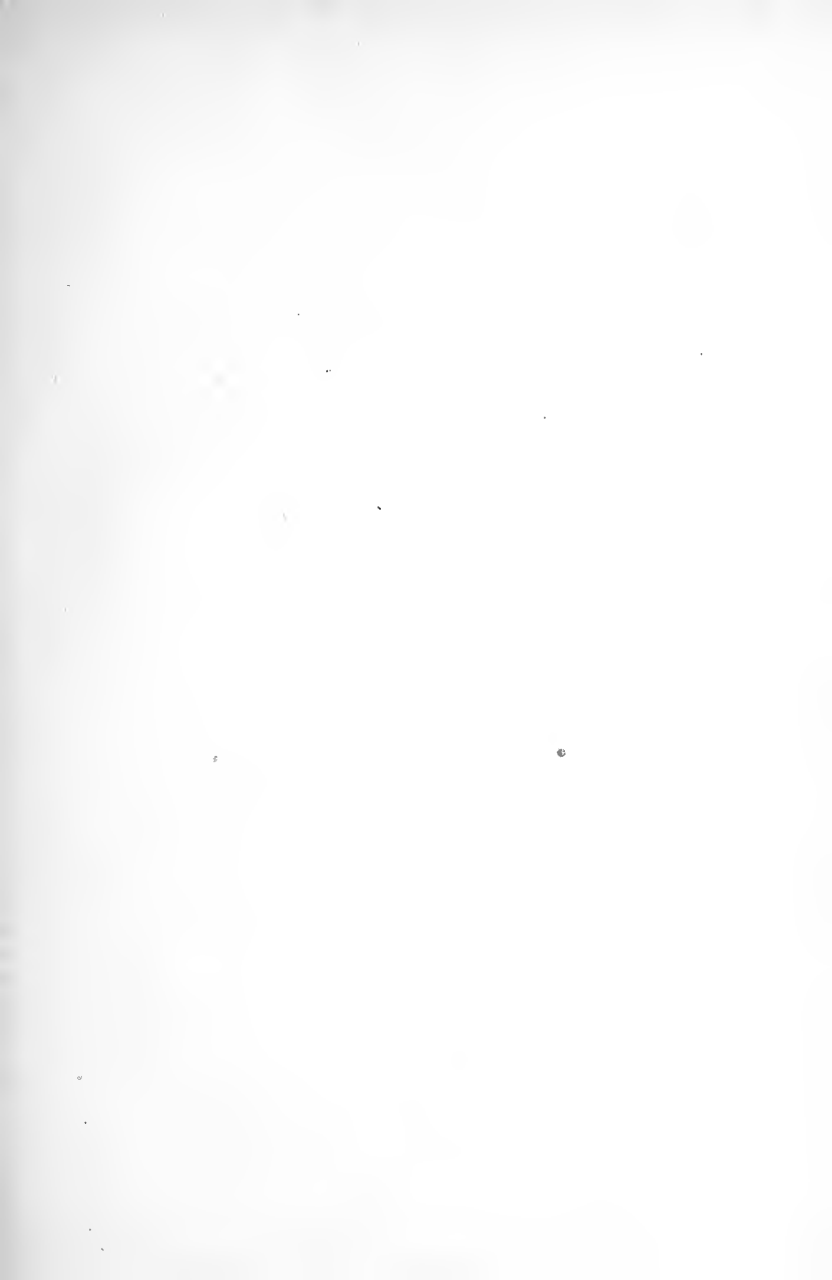
- (2) In front of and facing the individual. Direction of circles same as in (1).
 - (3) At the left side of and facing the individual. In this case circles in the direction of the motion of the clock hands are *front* or *forward*. *Back* or *backward* circles are in the opposite direction. (See figures 4, 5 and 6.)
2. OF OTHER MOVEMENTS. The direction of all other movements, such as bending of the trunk, arm swings, charges, toe touches (see pages 5, 6, 9, 10, 11, and 12), are determined by the relation of the individual in the center of a circle to the points of a compass. (See figure 3.)
- (1) *Forward*. The direction in which the individual is facing.
 - (2) *Backward*. The opposite of forward.
 - (3) *Right*. Toward the right.
 - (4) *Left*. Toward the left.
 - (5) *Oblique*. Midway between the four points of the compass as indicated.

NOTE.—All exercises, unless otherwise directed, should be done to the left first, and when the limbs perform separate movements the first named shall be done to the left.

III. POSITIONS

1. OF BODY AND LOWER LIMBS.

- (1) *Attention*. The position of the soldier as given in the United States Infantry Drill Regulations.
 - a. The position of attention in *dumb-bell* and also *free-hand* movements is the same as in (1).



- b. The position of attention for *wand* or *bar-bell* exercises is with arms down, bar across the thighs, hands grasping the wand with palms toward body and dividing the wand or bar bell into thirds.
 - c. The position of attention in *Indian club* exercises is with the forearm half flexed and the upper arm holding the club horizontally against the sides of the body.
- (2) *Stand*. Position as in *attention* except that arms may be in any position.
 - (3) *Walk-Stand*. Either foot is two lengths of itself in front of the other (heel to heel), both legs extended and supporting body equally, angle of feet as in *attention* (60°).
 - (4) *Stride-Stand*. Heels are two lengths of foot apart laterally, legs extended and supporting body equally, angle of feet as in *attention*.
 - (5) *Stoop-Stand*. Legs as in *attention*, trunk bent forward at hips about 30° , back straight, chest out, chin in. Combining this trunk position with (3) and (4) gives *stoop-walk-stand* and *stoop-stride-stand*.
 - (6) *Arch-Stand*. Head and upper back bent back to fullest extent. Legs as in *attention* or in *walk* or *stride-stand* position.
 - (7) *Toe-Touch*. One foot is advanced in the direction indicated, foot extended, toes touching the floor; other foot in place and supporting entire weight of body.

- (8) *Charge*. One foot is advanced three foot lengths in the direction indicated, knee bent and directly over the instep. Most of the weight is on this foot. The other foot is kept in place with the knee straight. Both heels are on the floor, angle of feet remains as in attention, body erect on the hips and facing forward.
- (9) *Lunge*. This is as in *charge*, except that the moving foot is advanced as far as possible.

NOTE.—The direction of a *toe-touch*, *charge* or *lunge* may be as illustrated in figure 3.

- (10) *Cross-Charge, Toe-Touch or Lunge*. A movement of either leg in manner indicated, to the oblique or rear oblique of opposite side.
- (11) *Leaning Rest*. The body is supported by the hands and knees or feet.
- a. *Front*. The body is facing downward and supported by the hands and feet, thighs extended. When the forearms are flexed it is called *bent arm leaning rest*.
 - b. *Back*. The body is facing upward and is supported on the hands and feet, thighs and legs extended. This rest may be with the legs flexed or with the thighs and legs flexed.
 - c. *Side*. Side of body toward the floor. The body may be supported on one or both hands or on one or both feet—one unless otherwise indicated.

- d. Knee.* Body facing downward and supported by the hands and knees.
- (12) *Squat.* A position arrived at by lowering the body, thighs and legs flexed to their fullest extent, body erect on hips, knees outward, heels raised. This position is called a *full squat*.
- (13) *Half Squat.* Body is lowered half the distance, heels remaining on the floor.
- (14) *Squat-Rest.* Squat with hands resting on floor, body slightly inclined forward, arms between knees.

2. OF UPPER LIMBS.

- (1) *Horizontal.* Arms on a level with the shoulders, in any direction in the horizontal plane, as front, front oblique, side, rear oblique; forearm, hand and fingers extended. Position of palms at front or front oblique toward each other; at the side palms down.
- (2) *Vertical.* Arms, forearms, hands and fingers extended upward with palms inward, unless otherwise directed.
- (3) *Head Clasp.* Hands clasped high on back of head; elbows back as far as possible.
- (4) *Hip Clasp.* The hands clasp the waist immediately above the hips. The fingers are held together in front and the thumbs are behind; the palms of the hands rest fully upon the hips and the elbows are drawn slightly backward.

IV. MOVEMENTS

1. OF BODY.

(1) *Turns.* Used in reference to rotations about the vertical axis.

a. *Right.* In the direction in which the hands of a clock move, the clock regarded as on the floor, face up. (If the body is brought into a position in which the head is downward the clock shall still be regarded as upon the floor.) Turns may be designated by fractions, as quarter, half, three-quarter, full or complete. Quarter right turn is equivalent to *right face* of military drill, half right turn to *about face*.

b. *Left.* The reverse of *right*.

(2) *Circles.* Rotations about horizontal or antero-posterior axes.

a. Circles about the horizontal axis in the antero-posterior plane. Those are named with reference to a clock placed at the left side, facing the body. Circles in the direction of the motion of the clock hands are *front* or *forward* circles. When executed on the floor as a movement of progression, or correspondingly on apparatus (as the parallel bars), these are called *forward rolls*. Backward circles or rolls are in the opposite direction. Somersaults are forward or backward cir-

cles, but are made in the air without support.

- b. Circles about the antero-posterior axis and in the lateral plane are named from the motion of the clock hands placed in front of and facing the body. Right circles, *with* the hands of the clock; left, *against* the hands of the clock.

- (3) *Bending*. With the hips or waist as the center of motion. Direction named as for *charge*, but always with reference to position of trunk.

Example—If trunk is rotated to the right, a forward bend will be in the direction in which the individual is facing.

- a. *Forward*.
- b. *Side*.
- c. *Backward*.

- (4) *Rotation*. About the spinal column as an axis, feet remaining stationary, hips firm. Direction, right or left as for *turns*.

- (5) *Circumduction*. About the lumbar vertebræ as a center. Direction right or left as for *turns*.

2. OF THE HEAD.

- (1) *Bending*. (2) *Rotation*. (3) *Circumduction*. (4) *Projection* and *Retraction*. (Chin is kept at same level throughout.)

3. OF UPPER LIMBS.

- (1) *Arm Circles*.
 - a. *Forward and Backward*. Front and

back about horizontal axis in antero-posterior plane, clock as in similar body circles.

b. Right and Left. About antero-posterior axis in lateral plane, clock as in similar body circles.

(2) *Rotation.* About the long axis of the part involved. The whole limb, or the forearm alone, may be rotated.

(3) *Flexion.* Bending at elbow, wrist or finger joints, that is, forearm, hand or finger flexion.

a. Arms down. Forearms may be flexed forward or sideward.

b. Arms at side horizontal. Forearms may be flexed forward, downward, or upward.

c. Arms at front horizontal. Forearms may be flexed inward (right to left and vice versa) or upward.

d. Arms at vertical. Forearms may be flexed backward or inward.

(4) *Arm Swings.* Movements of whole limb from shoulder, through fraction of a circle.

a. Upward.

(*a*) *Forward-up.* From position of *attention* to front horizontal or vertical, or from front horizontal to vertical.

(*b*) *Sideways-up.* From position of *attention* to side horizontal or ver-

tical or from side horizontal to vertical.

b. *Downward.*

(a) *Forward-down.* Reverse of upward.

(b) *Sideways-down.* Reverse of upward.

c. *Backward.*

(a) From position of *attention* move the arms backward.

(b) From front horizontal move the arms backward to side horizontal or beyond.

d. *Forward.* From side horizontal to front horizontal or beyond to a cross position.

(5) *Shoulder Rotation.* Rotary movement of the scapulæ, arms may be in any position.

(6) *Arm Circumduction* (arm circles). From the shoulder as a center, about either axis, describing circles of any diameter indicated.

(7) *Thrust.* From a position in which the fore-arms are half flexed, the arms are extended, the hands moving in a straight line in the direction indicated.

4. OF LOWER LIMBS.

(1) *Charge.* Movement to position described in III, 1, (8). The foot is raised but slightly from the floor, the bending at thigh and knee being continuous from the start, so that thigh and leg are almost in final posi-

tion when foot strikes the floor. Trunk is kept erect throughout.

- (2) *Lunge*. Movement to position as described III, 1, (9).
- (3) *Squat*. Movement to position as described in III, 1, (12).
- (4) *Thigh Flexion*. Raise thigh forward, leg and foot extended.
- (5) *Thigh Extension*. Thigh extended backward as far as possible, leg and foot extended.
- (6) *Thigh Abduction*. Moving the thigh from the median line to its own side. To be done without altering position of pelvis.
- (7) *Thigh Adduction*. Moving the thigh from an abducted position toward the median line, also across the median line from its own side.
- (8) *Thigh Rotation*. About the femur as an axis.
- (9) *Thigh Circumduction* (leg circles). A circumduction of thigh from the hip as a center. May be started from flexed, abducted or extended positions. Direction right or left, as for body circles.
- (10) *Leg Flexion*. Leg flexed upon the thigh which remains fixed.
- (11) *Leg Rotation*. About its own axis. Possible only when the leg is flexed.
- (12) *Foot Extension*. Straightening foot into line with leg, or when feet are on the floor raising heels.
- (13) *Foot Flexion*. Reverse of foot extension.

- (14) *Jumps*. Springing from both feet:
- a. *Broad*. Gaining ground in any direction indicated.
 - b. *Upward*. Springing straight up without gaining ground. May be accompanied with various movements of limbs, turns, etc.
 - c. *Stride*. Spring to *Stride-Stand* and return to starting position, both thighs moving simultaneously.
 - d. *Walk*. Spring to *Walk-Stand* and return to starting position, both thighs moving simultaneously, also continuous alternation of feet in *walk-stand*.
- (15) *Hop*. A spring starting from one foot and landing on the same foot.
Broad and *Upward* as for *jumps*.
- (16) *Runs*. Rapid alternation of movement of both limbs. One foot leaves floor before other is replaced.
Stationary Run. Running movement without gaining ground. May be with flexions of leg, of thigh, or of thigh and leg.

COMMANDS

Names have been given to positions.

Commands are given either to show how to arrive at a position or to indicate when an exercise is to be executed. There are two parts to each command, viz.:

- (1) Preparation, indicating what is to be executed.

(2) Execution, indicating when it is to be executed.

1. COMMANDS FOR CLASS EVOLUTIONS.

They are the same as given in United States Infantry Drill Regulations.

2. FOR CALISTHENICS.

(1) *Attention!* [See III, 1, (1)]. At the command Attention given at any time, this position is to be assumed.

(2) *Position!* At this command the individual assumes a position, already indicated, from which a given movement is to be executed. Examples: Hands on hips—Position! Arms to front horizontal—Position! etc.

(3) *Begin!* This command is used to indicate when a given exercise is to be executed. Examples: Toe-touch left—Begin!

(4) *Counter like!* This indicates that the same exercise is to be executed toward the opposite direction or side, or with the other limb.

3. FOR EXERCISES ON APPARATUS.

Exercises on apparatus are either demonstrated or explained and at a simple command the individual executes the movements.



EXERCISES ON APPARATUS

Definition. Apparatus here refers to all gymnastic appliances except movable hand apparatus. Exercise on the apparatus refers to exercises in which the apparatus is the fixed point about which the individual moves: this may be called heavy apparatus work, but not necessarily heavy gymnastics.

I. GENERAL TERMS

1. TERMS for the positions and movements of the limbs and body as described under Calisthenics remain the same, those given under this section being additional and with special reference to exercises on apparatus.
2. AXES. Each piece of apparatus is considered as having two axes: Long Axis, corresponding to the length of the apparatus; Short Axis, corresponding to a line at right angles to the long axis and parallel to the floor. (See figure 7.)
3. PARTS OF APPARATUS. The location of parts of a piece of apparatus, except when given peculiar names, is with reference to the individual standing beside the apparatus.
 - (1) The *near* side of the horizontal bar (high or low), side horse and side buck, is the side of the approach; the opposite side being called the *far* side.
 - (2) The end of the parallel bars, long horse and

long buck, toward the approach is the *near* end, the other end is the *far* end.

- (3) When using the parallel bars from the side, the nearer bar is the *near* bar, the other is the *far* bar, and these terms remain constant as applied from the starting position, whatever turns may be made in the exercise.
- (4) The parallel bars are also designated *right* and *left* in all cross positions, corresponding to the sides of the body, and are always designated with reference to the individual's position at the time, whatever the turn in the exercise.
- (5) In a side position between the bars, the bar in front is called the *front* bar, the other the *back* bar, and these are always designated with reference to the position of the individual at the time.
- (6) When the horse is placed for exercises from the side, the *near* side is the side of approach and the opposite is the *far* side. The raised handles are the pommels and are designated as *left* or *neck* pommel and *right* or *croup* pommel; the space between them is the *saddle*; the space between the left pommel and the left end is the *neck*; the space between the right pommel and the right end is the *croup*. When the horse is used lengthwise, the sides from the approach are designated *right* and *left*. The *near* end is the *croup* and the *far* end is the *neck*.

- (7) The parts of a ladder are rails (the long pieces) and the rounds. The naming of the rails is as for the parallel bars.

II. POSITIONS

1. GENERAL POSITIONS ON APPARATUS are determined with reference to the relation of the horizontal axis of the body to the long axis of the apparatus.
 - (1) *Side Positions*. With the horizontal axis of the body parallel to the long axis of the apparatus.
 - (2) *Cross Positions*. With the horizontal axis of the body at right angles to the long axis of the apparatus.
 - (3) *Front*. Denotes that the face or front of the body is toward the apparatus.
 - (4) *Back*. Denotes that the face or front of the body is turned from the apparatus.
 - (5) *Prone*. A position in which the body is lying full length on the apparatus face down.
 - (6) *Supine*. The opposite of prone.

NOTE.—In all positions on apparatus where the contrary is not indicated, or is not required by the character of the position, the body should be as upright as possible, the thighs, legs and feet extended and together.

2. GRASPS.

- (1) *In Side Hang Position*. (See Hangs, page 21.)
 - a. *Ordinary*. With the thumbs turned toward each other and grasping the bar on opposite side from the fingers (hands pronated).

- b. Reverse.* The opposite of ordinary (hands supinated).
 - c. Combined.* With one hand in *ordinary*, the other in *reverse* grasp.
 - d. Hook.* The same as *ordinary* grasp but with the thumbs grasping the bar on the same side as the fingers.
 - e. Reverse Hook.* The reverse of *ordinary hook* grasp.
 - f. Combined Hook.* With one hand in *ordinary hook* grasp, the other in *reverse hook* grasp.
 - g. Wide.* With the hands wide apart and may be with any of the above grasps.
 - h. Close.* With the hands together and may be with *ordinary*, *hook*, *combined*, and etc., grasp.
 - i. Cross.* With the hands crossed and may be with *ordinary*, *hook*, *combined*, and etc., grasp.
- (2) *In Cross Hang Position.* (See Hangs, page 23.)
- a. Ordinary.* With palms turned toward each other.
 - b. Reverse.* With palms turned outward.
 - c. Combined.* With one hand in *reverse*, the other *ordinary* grasp.
- (3) *In Rest Position.* (See Rests, page 20.)
- a. Front and Back Rest.*
 - (a) *On Side Horse.*
 - (1) *Ordinary.* With palms turned towards each other.

(2) *Reverse*. The opposite of ordinary grasp.

(3) *Combined*. With one hand in reverse and one in ordinary grasp.

(b) *On Horizontal Bar*.

(1) *Ordinary*. The same as for ordinary grasp in the side hang position.

(2) *Reverse*. The opposite of ordinary grasp in the side hang position.

(3) *Combined*. The same as for combined grasp in the side hang position.

(c) *On Parallel Bars*.

(1) *Cross position*. Grasp same as for side horse.

(2) *Side position*. Grasp same as for horizontal bar.

3. SEATS. Positions in which the weight of the body is supported mainly or altogether by the thighs or buttocks, with or without the hands grasping.

(1) *Cross Riding*. A cross position, astride the apparatus, weight resting on the inner sides of the thighs. On the parallel bars this seat may be across either or both bars, but is always understood as on both if not otherwise indicated.

(2) *Side Riding*. A side position, astride the apparatus, weight supported on the front of one thigh and the back of the other. On

the parallel bars, unless otherwise indicated, this seat is on both bars.

- a. *Left Side Riding Seat.* When the left thigh is forward.
- b. *Right Side Riding Seat.* When the right thigh is forward.
- (3) *Side.* A side position, both thighs on the same side of the apparatus and slightly flexed, weight supported by back of thighs and both buttocks.
- (4) *Cross.* A cross position, both thighs on the same side of the apparatus and slightly flexed, weight supported on one thigh and both buttocks.

This seat may be assumed also by flexing the supporting thigh and leg, the other thigh and leg extended.

4. **RESTS.** Positions in which the weight is supported wholly or mainly by the hands, the elbows above the point of support, the center of gravity below the shoulders.

- (1) *Front.* A side position, arms straight, body supported by hands and front of thighs, face toward apparatus.
- (2) *Back.* As in front rest, but with back of thighs supporting and face away from apparatus.
- (3) *Riding.* May be side or cross position as indicated, with the legs astride the apparatus, thighs touching but not supporting, as:
 - a. *Cross Riding Rest.*
 - b. *Side Riding Rest.*

- (4) *Free.* Either of the preceding, with the thighs not touching the apparatus. A free, front or back rest can be held only momentarily.
- (5) *Horizontal Free.* A free front or cross rest in which the body is held momentarily in a horizontal position.
- (6) *Cross.* A cross position used only on the parallel bars, one hand on each bar.
- (7) *Bent Arm.* Any rest in which the arms are flexed to their fullest extent.
- (8) *Forearm.* A rest with the weight of the body supported on the forearms.
- (9) *Astride one Arm.* With the thighs flexed, one between, the other outside, the arms.
- (10) *Squat.* A full squat position, hands grasping the apparatus.
- (11) *Leaning.* (See Calisthenics.) May be in either a cross or side position, as:
 - a. *Front.*
 - b. *Back.*
 - c. *Knee.*
 - d. *Side.*

NOTE.—Rest, when without qualifications, means front rest on horse and horizontal bar; cross rest on parallel bars, except in side parallel bar exercises, when it means front rest.

5. HANGS. Positions dependent upon a flexion of a part of the supporting extremity and may be either a side or cross position, the center of gravity below the point of support.

- (1) *Side.* A hang in side position with the grasp as indicated. (See Grasps, page 17.)
 - a. *Ordinary.* With the ordinary grasp, arms straight and not crossed.

- b. Cross Arm.* Same as ordinary, but with the arms crossed.
- c. Bent Arm.* Any hang with the arms flexed.
- d. Front.* A hang reached by flexing the thighs, feet to the bar.
- e. Front with Head Down.* The front hang with the body and lower limbs extended upward.
- f. Back.* The hang reached by passing the lower limbs and body between the arms under the apparatus and turning over as far as possible.
- g. Back with Head Down.* The back hang with the body and lower limbs extended upward.
- h. Upper Arm.* With weight of the body supported by the upper arms, the hands may or may not be grasping.
 - (a) Front.* With the arms extended forward.
 - (b) Back.* With the arms extended backward.
- i. Forearm.* With the weight of the body supported by the forearms.
- j. Elbow.* With the weight of the body supported by the elbows and may be either:
 - (a) Front Elbow Hang.* Body facing the apparatus.
 - (b) Back Elbow Hang.* Body facing away from the apparatus.
- k. Leaning.* With the weight of the body

supported by one or both hands (elbows below the apparatus) and part of one or both lower limbs as, knee, toe and heel leaning hangs, and may be:

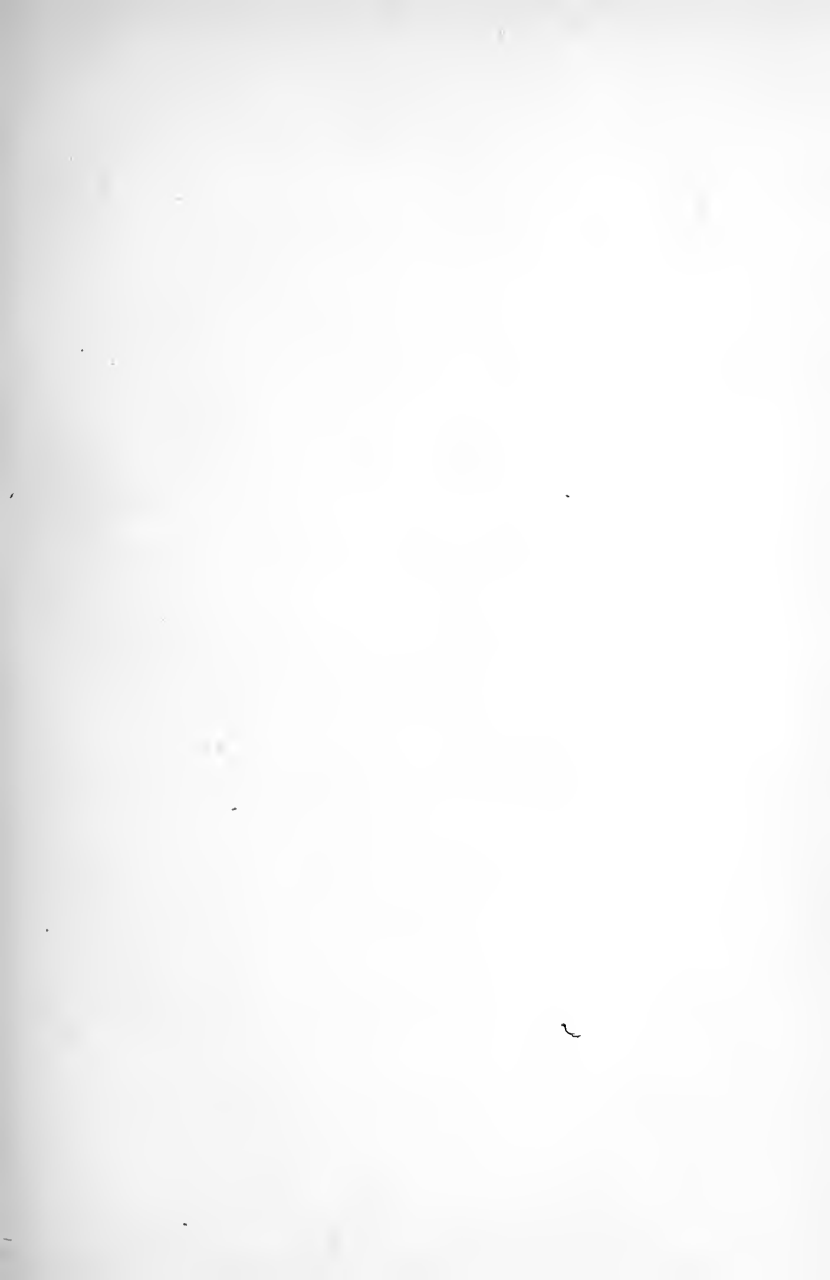
- (a) *Front*. Front of body toward apparatus.
- (b) *Back*. Back of body toward apparatus.
- l. *Hock*. From one or both knees without the aid of the hands.
- m. *Toe*. From the toes of one or both feet without the aid of the hands.
- n. *Heel*. From the heels of one or both feet without the aid of the hands.
- o. *Head*. From the back of the head without the aid of the hands.
- p. *Chin*. From the chin without the aid of the hands.
- (2) *Cross*. A hang in cross position with the grasp as indicated. (See Grasps, page 18.)
 - a. *Ordinary*. With the arms straight.
 - b. *Cross Arm*. With the arms crossed.
 - c. *Bent Arm*. With the arms flexed.
 - d. *Front*. With the thighs flexed and feet to the apparatus.
 - e. *Front with Head Down*. With the body and lower limbs extended upward.
 - f. *Back*. Reached by passing the lower limbs and body between the arms and turning over as far as possible.
 - g. *Upper Arm*. With the weight of the

body supported by the upper arms; the hands may or may not be grasping.

- h. Leaning.* With the weight supported by one or both hands (elbows below the apparatus) and part of one or both lower limbs as knee, toe, or heel leaning hangs and may be front or back.

6. MISCELLANEOUS POSITIONS.

- (1) *Shoulder Balance.* With the body and lower limbs extended upward, the weight of the body supported on one or both shoulders, the balance maintained by the hands. *Shoulder balance* on one shoulder is always so indicated.
- (2) *Hand Balance.* Same as *shoulder balance*, except that weight of the body is supported on one or both hands, arms bent or straight. The *bent arm* and the *one hand balance* are always so indicated.
- (3) *Forearm Balance.* Same as *shoulder balance*, except that the weight of the body is supported on one or both forearms. *Forearm balance* on one arm is always so indicated.
- (4) *Lever.* With the body and lower limbs extended and held in a horizontal position, and, unless otherwise indicated, is a hang.
 - a. Front.* With front of body toward the apparatus.
 - b. Back.* With back of body toward the apparatus.
 - c. Half.* With the thighs flexed, to right



angles to the body, the latter being in any Hang or Rest.

- d. Side.* With the side of the body toward the apparatus. *Side lever* on one arm, is with the supporting arm passing from lower shoulder across the back.
- e. Elbow.* A *front lever* above the apparatus, the trunk resting on one or both elbows as may be indicated and is not in a hang.

III. MOVEMENTS

1. SWINGS. These are movements in which the body describes an arc of a circle.

- (1) *Forward* or *Front*. In the direction one is facing, straight ahead.
- (2) *Backward* or *Back*. The reverse of forward or front.
- (3) *Hock*. A swing in the hock hang.
- (4) *Toe*. A swing in the toe hang.
- (5) *Head*. A swing in the head hang.
- (6) *Long Underswing*.

- a. On High Bar*, from *front rest* (or from any movement through the rest). The body is swung backward, letting the shoulders drop behind and below the bar, the individual swinging forward with straight arms.

- b. On Low Bar* (from front rest or stand). The body is dropped as on the high bar, but the thighs are flexed so that the feet clear the floor as the body passes under the bar and are extended

after it has passed under, so that they are in line with the vertical axis at the end of the front swing.

- c. *On the Parallel Bars.* From cross stand either at the end of or in the middle of bars or from a side stand at side of bars, or from cross rest, the movement is the same as on the *low bar*.

- (7) *Drop Swing* (Drop back). From front rest drop backward, arms straight, flexing thighs and raising feet to bar, coming to hang with feet to the bar. Maintain this position and continue to swing. This may also be done on low bar or parallel bars from rest or stand.

- (8) *Short Underswing.*

- a. *On High Bar.*

- (a) *To the floor.* In the *drop back*, as the feet tend to leave the bar, extend the thighs quickly, letting go of the bar when or before the thighs are fully extended—

- (b) And swing back. Proceed as before, but retain the grasp and swing back with the body straight and thighs extended.

- b. *On Low Bar.*

- (a) From *front rest*, as on high bar.

- (b) From *stand*. By a jump to front rest, or free rest, or just enough to clear the floor, flexing thighs

immediately and proceeding as from rest.

- (9) *Upstart*. Rise to rest from the end of a front or back swing, usually involving a thigh flexion and extension.

a. *On High Bar*.

(a) *Upstart*. Unless otherwise indicated, this means a rise to front rest from the end of a front swing by flexing the thighs (feet to the bar) and then extending them forcibly, arms straight.

(b) *Drop*. An upstart from the *drop swing*, see III, 1, (?).

(c) *Quick* (Chest heave). A rise to front rest from the hang without swing and without raising the feet to bar.

(d) *Short*. Flex the thighs (feet to the bar) and rise to front rest by extending the thighs forcibly without a swing.

(e) *Back*. A rise to back rest by flexing the thighs at the end of the front swing and passing them between the arms and under the bar, swinging backward in the back hang and forcibly extending thighs near the end of the forward swing, rising to back rest.

(f) *Quick Back*. A rise to back rest

same as Back Upstart. Without a preliminary swing.

b. On Low Bar.

(a) *Upstart.* Unless otherwise specified this means a rise to front rest from a stand by flexing the thighs, bringing the feet to the bar, swinging forward in this position and extending the thighs forcibly at the end of the back swing. This upstart may also be done at the end of a long underswing.

(b) *Drop.* Same as on the high bar.

(c) *Back.* Same as on the high bar but preceded by a long underswing.

(d) *Quick Back.* From a stand flexing thighs quickly bringing feet between the arms and below the bar and proceeding as on the high bar.

c. On Parallel Bars.

(a) *Upstart.* Unless otherwise indicated is a rise to cross rest from the end of a front swing in the upper arm hang.

(b) *Drop.* An upstart from a *drop back* at the end of front swing.
(See *Drop Back* page 29.)

(c) *Drop Between the Bars.* Action same as for drop upstart on the horizontal bar.

- (d) *Quick.* A rise to cross rest at end of front swing in upper arm hang, without flexing thighs.
 - (e) *Between the Bars.* A rise to cross rest at the end of short or long underswing as described for the low bar.
- (10) *Uprise.* A direct rise to rest from the end of a back swing; usually not involving a thigh flexion and extension.
- a. *On High Bar.*
 - (a) *Front.* A rise to front rest at the end of the back swing.
 - (b) *Back.* A rise to back rest by flexing the thighs at the end of the back swing and passing them between the arms and under the bars, forcibly extending the thighs and rising to back rest on the forward swing.
 - b. *On Parallel Bars.* A rise to cross rest at end of a back swing in the upper arm hang.
 - c. *On Flying Rings.* Same as on the high bar and may be executed at the end of both the front and the back swing of the rings.
- (11) *Drop Back.* On the parallel bars, a movement from rest, drop back to upper arm hang with front or back swing as may be indicated. When done with front swing the thighs are flexed as far as possible.

2. CIRCLES.

(1) *Of the Body.*a. *Giant.*

(a) *Full.* Circles about the horizontal bar at arm's length from it.

(b) *Half.* Same as the full except that the arms are flexed.

b. *Small.* Made in the rest positions without arms flexed. May also be executed by springing from the floor and coming to a front or cross rest position or to the floor, at the end of the circle.

(a) *Back.* Executed from front rest or from the floor.

(b) *Front.* Executed from back or front rest to back or front rest.

c. *Frec.* Executed without touching the apparatus with the body.

d. *Knec.* Made with the grasp of one or both knees and one or both hands.

e. *Seat.* Made in any seat with or without thigh flexion, hands grasping.

f. *Hock.* Made with the grasp of one or both knees without the aid of the hands.

g. *Foot, Heel or Toe.* Made with the aid of one or both hands and with one or both feet, heels or toes of one or both feet against the bar.

h. *Upper Arm.* Executed with the weight supported on the upper arm, forearms

flexed, hands may or may not be grasping.

i. Forearm. Executed from the forearm-rest position, flexing thighs and legs, grasping back of thighs near the knees with the hands.

j. Fly Away. A somersault at the end of a swing at arms length.

(*a*) *Front.* A back somersault executed at the end of a front swing.

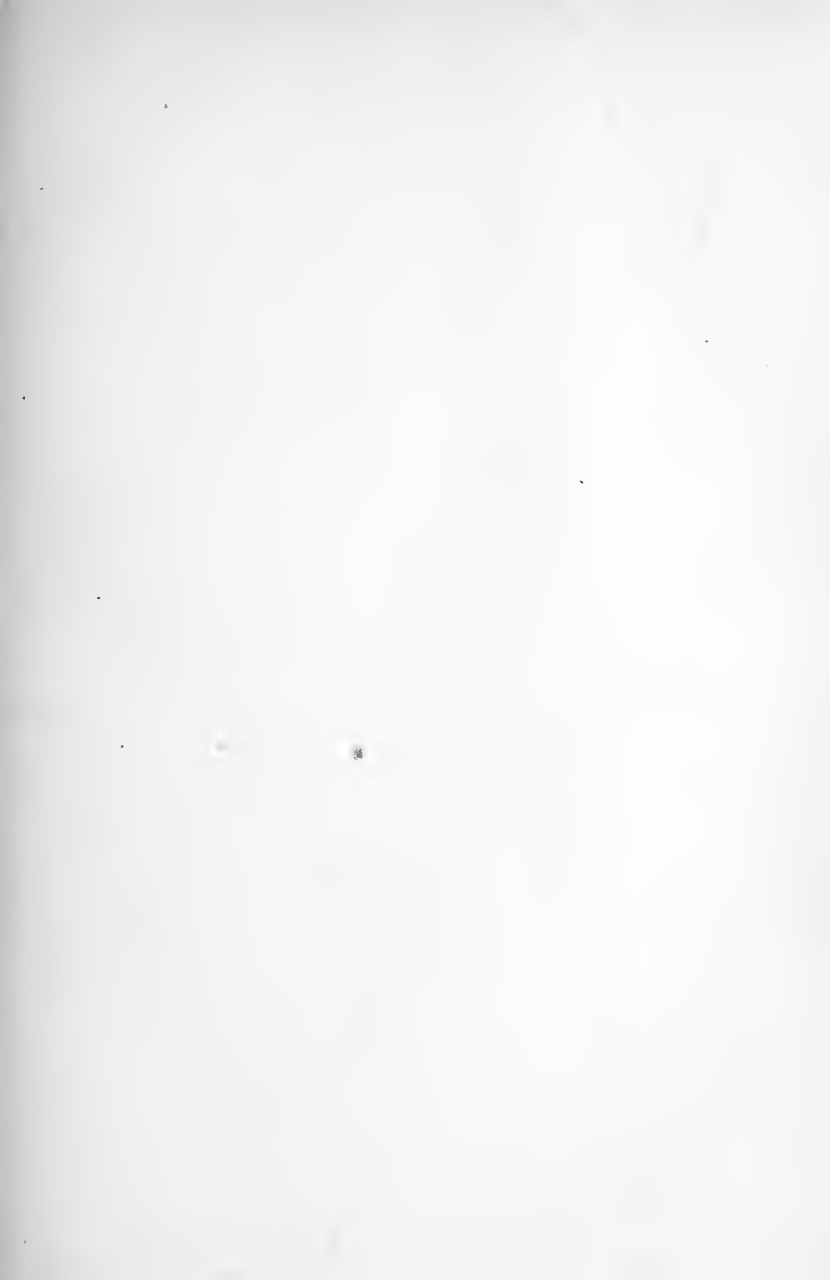
(*b*) *Back.* A front somersault executed at the end of a back swing.

k. Drop. A movement from a rest position (the body describing a circle), the performer alighting on his feet and may be:

(*a*) *Back,* from the *back rest* position, the individual arches his back and drops backward, head foremost, flexes the thighs sharply and alights on his feet. Hands may or may not be grasping.

(*b*) *Forward,* from the *front rest* position the body is bent forward at the hips, the thighs then extended sharply the individual alighting on his feet. Hands may or may not be grasping.

NOTE.—These circles are named as to direction, from the clock placed at the left end of the bar and facing it. *Forward*, is in the direction in which the hands move; *backward*, in the reverse direction. Combinations, such as *knee and toe* circle, will suggest themselves.



(2) *Of the Legs.* Movements of the lower limbs as described under Calisthenics, IV, 4, (9).

- a. *Half.* The leg or legs are carried from one side of the apparatus to the other.
- b. *Full.* One or both legs describe a complete circle.
- c. *Single.* One leg describes either a half or full circle.
- d. *Double.* Both legs simultaneously describe either a half or full circle.

NOTE.—For directions see thigh circumduction in Calisthenics, page 12, IV, 4, (9). Abbreviations for writing and naming these circles are as follows:—

R. $\frac{1}{2}$ right—right leg, $\frac{1}{2}$ circle to right;
 R. $\frac{1}{2}$ left—right leg, $\frac{1}{2}$ circle to left;
 double $\frac{1}{2}$ right—both legs, $\frac{1}{2}$ circle to right;
 R. right—right leg, full circle to right;
 R. left—right leg, full circle to left;
 double right—both legs, full circle to right.
 Circles for left legs substitute L. for R.

- e. *Feint.* A movement similar to the $\frac{1}{2}$ circle, the leg is circled about the arm of the same side, but instead of passing under the hand is immediately returned to its starting position. It is used as a preliminary to other movements and the leg is swung as nearly as possible in the lateral plane.

(a) *Right*, is with right leg; *left*, is with the left leg. When not otherwise indicated the movement is from a front rest position.

(b) *Double Right*, is with both legs about right arm. *Double left*, is with both legs about the left arm.

f. *Scissors*. A simultaneous adduction of both thighs past the median line of the body, accompanied by a quarter or half turn of the body and coming to a riding position.

(a) *Front*. Performed at the end of or during a front swing.

(b) *Back*. Performed at the end of or during a back swing.

NOTE.—These scissors are also designated as right or left, according to the direction of the turn of the body.

(c) *Scissors without Turn of Body*. Performed from the side riding seat (or rest) on the horse by swinging the legs sideways and changing their position simultaneously. In such cases, they are designated *front scissors* when the upper leg moves forward, and *back scissors* when the upper leg moves backward. They are also designated as *right* when the swing is to the right, and *left* when the swing is to the left.

3. **VAULTS.** A vault is a spring over an apparatus, from one or both feet with aid of one or both hands.

(1) *Flank*. The body is raised sideways to a

horizontal position, the side of the body being toward the apparatus when passing over it.

- (2) *Front*. The body is raised sideways to or above the horizontal, making a quarter turn toward the apparatus in the rise, the front of the body being toward the apparatus while passing over it.
- (3) *Rear*. The body rises sideways with a quarter turn away from the apparatus, the thighs being half flexed at the same time, the back of the thighs being toward the apparatus while passing over it.
- (4) *Squat*. The thighs and legs are flexed to the fullest extent between the arm while passing over the apparatus and may be:
 - a. *Forward* or *Front*.
 - b. *Backward* or *Back*. Executed by making a half turn of the body and going over the apparatus backward.
- (5) *Sheep*. Same as squat, but the legs only are flexed.
- (6) *Wolf*. One thigh and leg are in the squat position, the other limb is extended to its own side.
- (7) *Thief*. A spring is made from one foot as for an ordinary leap, but the thighs and legs are quickly extended forward in the rise and the hands placed on the apparatus as the body passes over it.
- (8) *Screw*. A vault with a continuous three-quarter turn of the body in the reverse direction of the side to which the vault is

made, thighs fully extended throughout. When the body has been carried to the horizontal position above the horse it has made a half turn and is facing the near side of the apparatus, the remaining quarter turn being made during the descent on the far side.

- (9) *Straddle*. The thighs are abducted while passing over the apparatus and may be:
 - a. *Forward* or *Front*.
 - b. *Backward* or *Back*. Executed by making a half turn of the body and passing over the apparatus backward.
- (10) *Scissors*. Over the long horse, long buck, etc., is a straddle forward with a quarter or a half turn of the body, to a stand opposite the far end of the apparatus. May be right or left, depending upon the turn of the body.

NOTE.—The direction for vaults (1), (2), (3), (6) and (8) are determined as follows: When executed toward the right or left side of the body they are right or left vaults.

4. MISCELLANEOUS MOVEMENTS.

- (1) *Approach*. The advance to the apparatus. It is started from an indicated point at a convenient distance from the near side (or end) and includes all movements up to the time the feet leave the floor.
- (2) *Retreat*. The march from the apparatus, and includes all movements from the time the feet touch the floor on the dismount until the performer passes a specified point.
- (3) *Mounts*. A mount is a spring from the floor

alighting upon the apparatus to any of the positions already described. Hands may or may not be grasping.

NOTE.—The direction for mounts is the same as for vaults.

- a. Vault Mounts*, vault movements alighting upon the apparatus.
 - (*a*) *Flank*. Executed like the beginning of a flank vault.
 - (*b*) *Front*. Executed like the beginning of a front vault.
 - (*c*) *Rear*. Executed like the beginning of a rear vault.
 - (*d*) *Squat*. Executed like the beginning of a squat vault.
(May be forward or backward.)
 - (*e*) *Wolf*. Executed like the beginning of a wolf vault.
 - (*f*) *Sheep*. Executed like the beginning of a sheep vault.
 - (*g*) *Thief*. Executed like the beginning of a thief vault.
 - (*h*) *Screw*. Executed like the beginning of a screw vault.
 - (*i*) *Straddle*. Executed like the beginning of a straddle vault.
 - (*j*) *Scissors*. Executed like the beginning of a scissors vault.
- b. Needle Mount*. A movement on the side horse as follows: *Needle mount right* is a movement in which the right thigh and leg are flexed (squat position) and passed forward over the croup, around the right arm and over

the saddle, the left leg at the same time is swung over the croup to the far side; the mount is finished by alighting in a riding seat in saddle.

c. Knee. A movement in the side hang in which the thighs are flexed at the end of a front swing (as for an *upstart*), the leg or legs then passed under and over the bar, grasping it with the hocks, rising to a riding position on the bar.

(*a*) *Single.* With one leg passing:

- (1) Between the hands,
- (2) To the outside of either hand.

(*b*) *Double.* With both legs passing simultaneously:

- (1) Between the hands,
- (2) To the outside of either hand,
- (3) One leg between and the other outside of hands,
- (4) Each leg to the outside of the hand on its own side (straddle movement).

d. Jump, hop, step or leap. From the floor to any position on the apparatus.

(4) *Dismounts.* Movements from a position on the apparatus to the floor and are designated as follows:

a. Front. Executed like the finish of a front vault.

b. Rear. Executed like the finish of a rear vault.

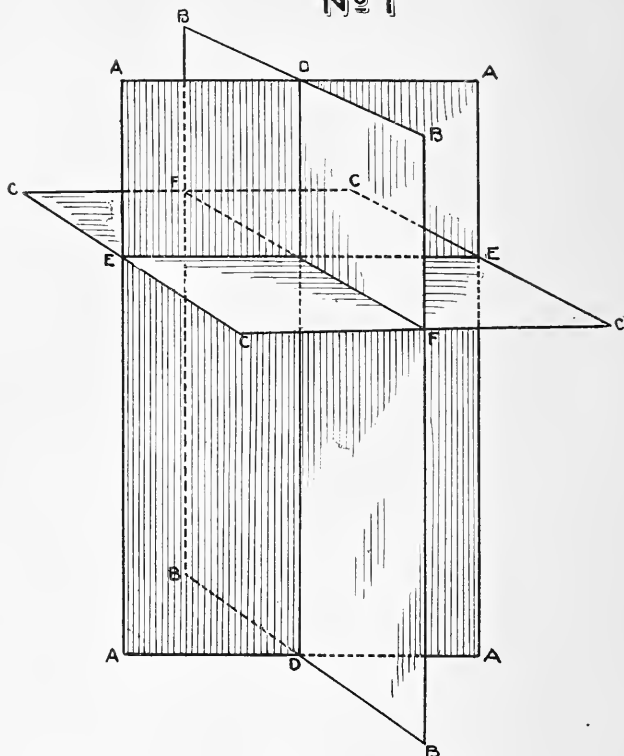
- c. *Flank*. Executed like the finish of a flank vault.
- d. *Squat*. Executed like the finish of a squat vault.
- e. *Wolf*. Executed like the finish of a wolf vault.
- f. *Sheep*. Executed like the finish of a sheep vault.
- g. *Straddle*. Executed like the finish of a straddle vault.
- h. *Forward*. A simple forward movement to the floor.
- i. *Backward*. A simple backward movement to the floor.

NOTE.—(a), (b), (c) and (e) may be done either left or right as in vault; (c), (d), (e) and (g) may be executed either forward or backward.

- j. *Hock*. A dismount at the end of a swing in the hock hang and may be:
 - (a) *Front*. Dismount at the end of the front swing.
 - (b) *Back*. Dismount at the end of the back swing.
 - (c) *Still*. Dismount without a swing, sometimes called "snap-off."
 - k. *Short Underswing*. Same as the movement from the high bar to the ground.
 - l. *Scissors*. Executed like the finish of a scissor vault.
- (5) *Traveling*. Exercises in which the individual makes progress on the apparatus either forward, backward, or to either side.
- (6) *Vault Swing*. A vault movement from one to another part of the apparatus.

- (7) *Dive*. A spring from both feet, the body going over the apparatus head first, the alighting being upon the hands and shoulders and followed by a forward roll.
- (8) *Pike Jump*. A dive over an apparatus, but the alighting is made by placing the hands on the shoulders of an individual standing on the far side and who places his hands against the chest and below the shoulders of the performer.
- (9) *Cut-off*. A straddle movement of the thighs over one or both arms, hands releasing grasp, accompanied by a half or full body circle from a hang and may be:
- a. *Back*. With a body back circle straddling one or both arms.
 - b. *Front*. Thighs are flexed as for an up-start, the body is then circled forward, the legs straddling one or both arms.
 - c. *Cut-off and Catch*. Same as (b), hands immediately regrasping without the feet touching the floor.

No 1



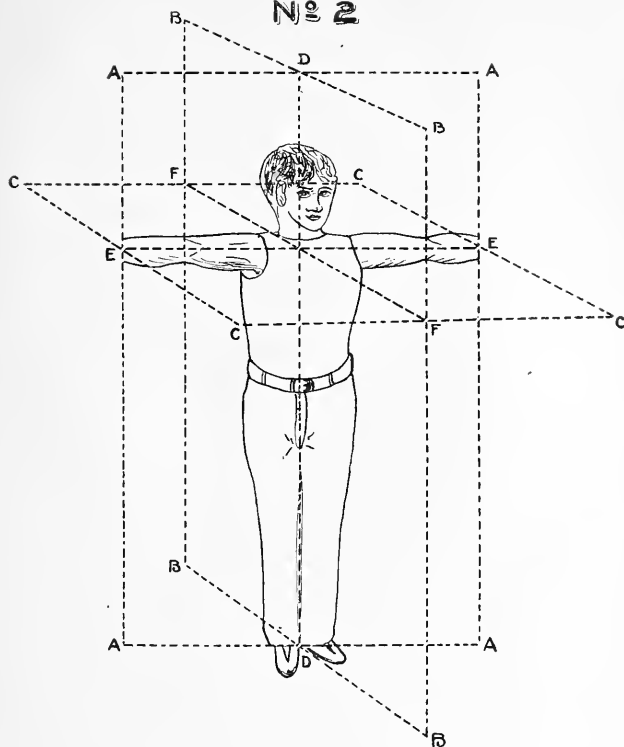
PLANES

- A-A-A-A = LATERAL PLANE
 B-B-B-B = ANTERO-POSTERIOR PLANE
 C-C-C-C = HORIZONTAL PLANE

AXES

- D-D = VERTICAL AXIS
 E-E = HORIZONTAL AXIS
 F-F = ANTERO-POSTERIOR AXIS..

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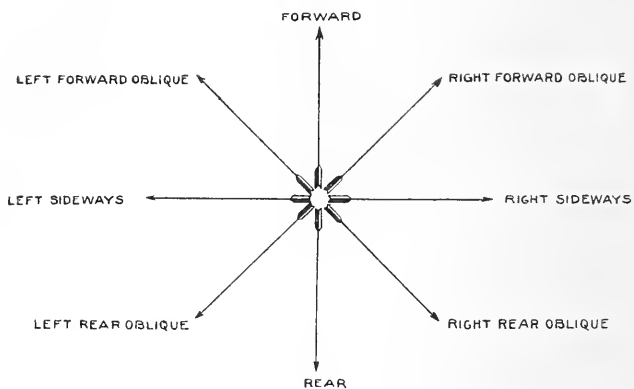
PLANES

- A-A-A-A = LATERAL PLANE
 B-B-B-B = ANTERO-POSTERIOR PLANE
 C-C-C-C = HORIZONTAL PLANE

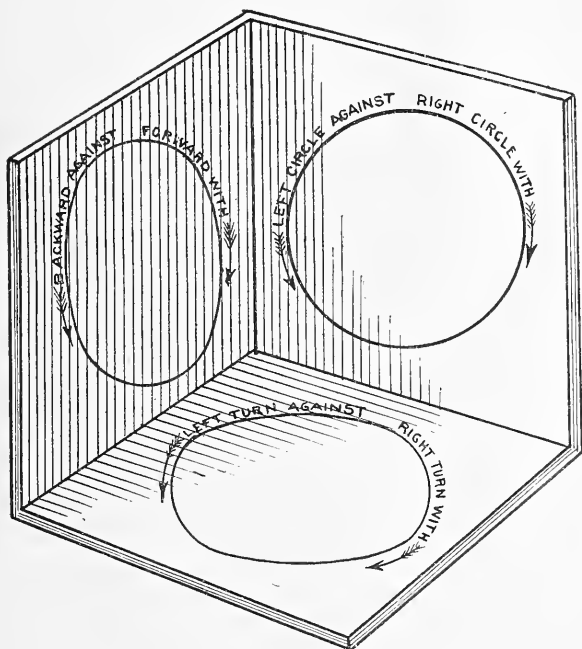
AXES

- D-D = VERTICAL AXIS
 E-E = HORIZONTAL AXIS
 F-F = ANTERO-POSTERIOR AXIS.

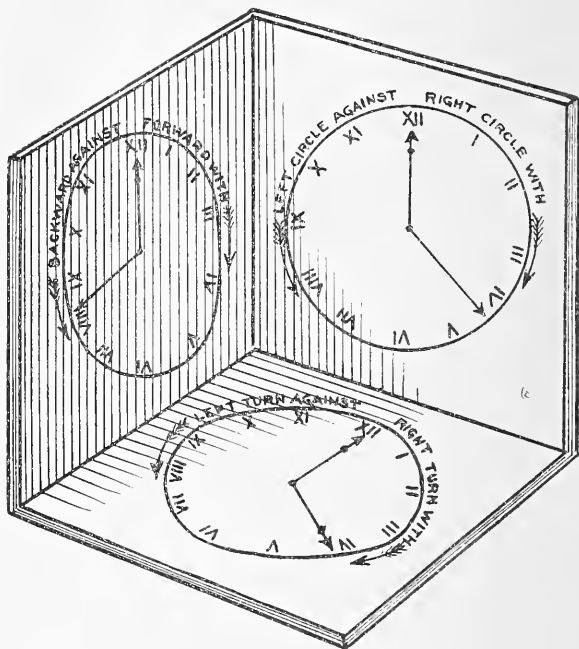
№ 3



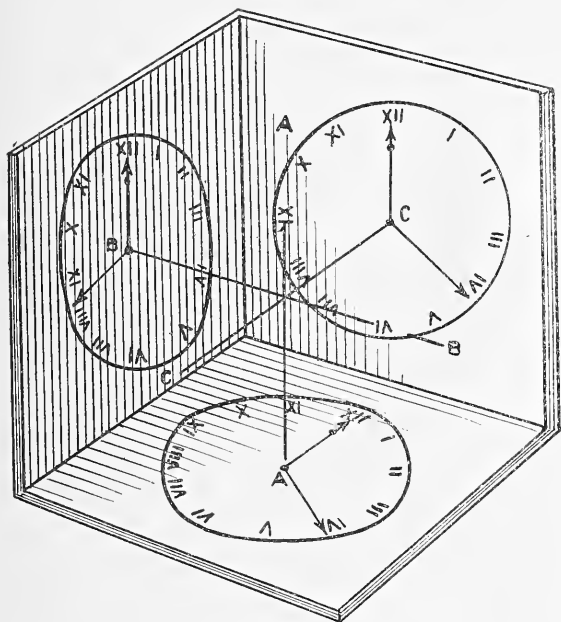
№ 4



№ 5



Nº 6



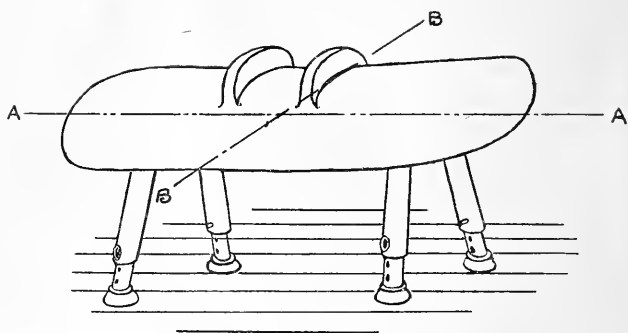
AXES

A-A - VERTICAL AXIS

B-B = HORIZONTAL AXIS

C-C = ANTERO-POSTERIOR AXIS.

№ 7



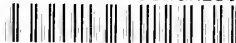
AXES

A-A = LONG AXIS
B-B = SHORT AXIS.



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